

MUSIC

By HENRIETTA M. REES.

OMAHA'S musical season has slackened as usual with the Christmas festivities, and every one has devoted himself to the activities of the season, even the choir masters, who are busy preparing the usual special music for Christmas and New Year's services.

Some of these will contain Christmas carols, those charming bits of musical folk lore which trace their descent from the 12th and 13th centuries, many of which have survived to the present day. These interesting songs, which differ from hymns in the free ballad style of the words and the lighter character of the melody, treat of the festivities of the Christmas season, and represent the feelings of the people at large, rather than exclusive reference to events then commemorated by the church.

The most ancient and best known Christmas carols have a jovial and rollicking character, and this was to a large extent the impression of the old heathen Yule, or national holiday, time of the northern European peoples. It is a well-known fact that the celebration of Christ's birth was early engrafted upon this great holiday season, by these peoples. Other Christmas carols trace their descent from the influence of the mystery plays which were popular in the 12th and 13th centuries, and Grove thinks that most of the Christmas carols as we know them come clearly from the songs which were sung between the acts of the mystery plays.

Most of the Christmas carols deal with Christmas either as a time of festivity or as the commemoration of our Lord's nativity—of mirth, or birth, as it were. The word carol itself originally implied dancing. In old French, carole signified a peculiar kind of dance in a ring. In the English of Chaucer, caroling is sometimes singing and sometimes dancing. According to Grove: "In modern usage a carol may be defined as a kind of popular song appropriate to some special season of the ecclesiastical or natural year. There are, or were, Welsh summer carols, and winter carols there are also Easter carols; but the only species which remains in general use, and requires a more detailed examination, is the Christmas carol."

There are a number of books on Christmas carols in the library, and a little time reviewing the descent of some of the celebrated carols, and a reading of the words of many of these old songs would make a nice Christmas present to one's store of musical knowledge.

It was unfortunate that Bronislava Huberman could not be in two places at once, and reach Omaha in time for the scheduled appearance at the Brandeis theater last Sunday afternoon. Usually the hectic and restless managers of artists content themselves with sending out lurid press material, but every now and then one arranges for his artist to appear in far different places, not realizing that the middle west is a vast place, where St. Louis and Omaha, for instance, are farther apart than New York and Albany.

In a recent article on Russian music Ernest Newman, the great English critic, speaks of the Russian song as the second richest in Europe, but thinks it not in quality. The remarkable thing according to Richard Aldrich in the New York Times, is that this "crop of songs" has been sown and reaped in much less than a century. Continuing, Mr. Newman says in part:

"The variety of style is a result of the variety of influences to which the Russian song has been subjected. In Russia the composers have been more or less consciously under the influence of folksong, which existed long before they did. Nor had the Russians a national cultural tradition to draw on. There have been marked local differences of race and tradition among the Russian composers, as well as a strong oriental influence. In addition these composers had the German culture to draw upon. There have been thus three different styles in the Russian music, sometimes exploited separately, sometimes interblended."

"Mr. Newman discourses interestingly on the subject of the influence of Russian prosody on Russian melody—very justly he says that the influence of the "build of a language" on the rhythms of the music of a country has never been sufficiently investigated. Of the Russian song literature Mr. Newman believes that, even on the "lower slopes" the vintage is better than in most countries. There is no degeneration into "the blating sentimentality of the worst German, the anaemic thinness of the worst French or the devastating vulgarity of the worst English song."

The American conservatory of music in Paris, long a dream of American leading musicians, is now an accomplished fact. The Palace of Fontainebleau in the town of that name in France, has been offered to America for a summer school of music by the French government.

Gallo's Songbirds to Give Omaha Two Fine Operas

A special train will bring the San Carlo Grand Opera company to Omaha to give two performances, "The Tales of Hoffmann" at 2:30 on Monday afternoon of January 2, and "Aida," the same evening. The company will come by way of Chicago direct from Pittsburgh, where an engagement of 10 days is now being filled. The special will arrive in Omaha at 9 o'clock in the morning in time to permit the scenery and costumes to be arranged for both performances.

A number of artists who have never been heard outside of several of the large eastern cities have been obtained as members of the opera company this year. In their playing this season these artists have won considerable praise from the eastern critics for their splendid voices and admirable acting.

Director Gallo announces that the two operas will be sung at the Auditorium by the artists who were heard in them during the season at the Metropolitan Opera house in Philadelphia and the San Carlo orchestra will also be brought to this city as well as the choros and the extensive array of costumes necessary to give the operas their proper mountings and settings.

"The Tales of Hoffmann" will be sung at the matinee performance with the coloratura soprano, Josephine Luchesi, who is a discovery of Director Gallo and who proved to be a veritable sensation during the New York season, in the dual roles of Olympia and Antonia. The other prima donna role will be sung by Sofia Charlebois, the beautiful girl from San Francisco, who is called the "California Nightingale."

Ada Paggi, a mezzo-soprano who comes from the Theater Colon at Buenos Aires, Argentina, will sing the role of Nicklaus, while Anita Kilmora, another soprano, will sing the role of Nathanael. Frances Morosini, a Boston girl, who has sung much more important roles in other operas, has been allotted the part of "A Voice."

The title role, that of Poet Hoffmann, around whose tales of his love affairs the opera is built, will be sung by Giuseppe Agostini, one of the best known and most versatile of tenors before the public today.

through the good offices of M. Charles Berard, minister of Public Instruction and Fine Arts, to be used for three months each summer as a conservatory of music for talented American students. According to an announcement made this week by Mrs. George Montgomery Tuttle, chairman of the American committee in charge of the school, the French government next summer will be able to accommodate 100 American students.

Applications for entrance to the school next summer are now being received by Mrs. Tuttle at 103 East 75th street. An examining committee will pass on the qualifications of all students. The French government has limited the school to 100 Americans for the summer of 1922. More than 33 states were represented by the students last year. The American committee consists of:

Mrs. George Montgomery Tuttle, president; Mr. Walter Damrosch, vice president; Mr. George Barrere, Mrs. William T. Carrington, Mrs. Walter Damrosch, Mr. Blais Fairchild, Mr. Harry Harkness Flagler, Mrs. Harry Harkness Flagler, Hon. Robert Underwood Johnson, Mr. Ernest Picotot, Mr. Francis Rogers, Mrs. J. West Roosevelt, Mr. Herbert L. Satterlee and Mr. Ernest Schelling.

Reinold Werrenrath, baritone, will appear in recital at the Brandeis theater on Thursday evening, January 19, under the auspices of the Tuesday musical club. Of Mr. Werrenrath's rich, beautiful voice much has been written, and he has many flattering press notices to his credit. Greenville Vernon, for instance, in the New York Tribune of November 3, 1919, had the following to say:

"There is no more sincere artist on the concert stage today than Reinold Werrenrath, no singer who has brought his art nearer to technical perfection, none who is more intelligent in his interpretations, none who is more unaffected in his bearing. When added to these virtues is a voice of excellent quality and uniformity of timbre, there need be no surprise as to the position he occupies."

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Joseph Royer will sing the dual baritone role of Coppelius and Dapertutto, while that splendid basso, Pietro De Biasi, will be heard as Dr. Miracle. Others in the large cast include: Natalie Cerri, Nicola D'Amico and Joseph Tudisco, all of whom are artists who are well known in Europe and South America as well as in this country.

Music Notes.
Helen Hall, A. A. G. O., is giving a series of organ recitals at St. Luke M. E. church. The first was December 4, when an interesting program was presented. The second will be December 18 at 7 p. m., the program including "In Dulci Jubilo," Bach; "Holy Night," Bach; "Gesu Bambino," Yon; "Christmas in Settimo Vittone," Yon, and "Hallelujah Chorus" by Handel.

Mr. and Mrs. Lynn Sackett, Omaha musicians, who have been on a tour to the west coast with the Fisher Operatic company of Chicago, have returned to Omaha to spend the holidays with their parents, Mr. and Mrs. H. E. Mahaffey and Mr. and Mrs. N. P. Sackett. They have been making their headquarters in Chicago and will return to that city

TODAY—Monday—Saturday
Shows at 11, 1, 3, 5,
6:30, 8 and 9:30.
Feature 30 Minutes Later

Strand
DIRECTOR J. A. H. BLANK

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Shows at 11, 1, 3, 5, 7, 9.
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A Paramount Picture

A Happy Week
A Happy Program

HE lost his humble studio
—so he couldn't pay
"rent" — so he "squatted" in a mansion
when he found the folks away.
Then—sh-h-h-h—Girls!—Cops!—
Vile villainy foiled by love! And
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Cast Includes LILA LEE

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Just one continuous laugh feast.

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On U. S. Air Landing Base
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Work of erecting huge radio towers

on Langlin Field, the government's aviation landing base here, has been started by D. T. Burton, a local contractor, to whom the contract for the work is to be used to communicate with the government aviators while in flight across the government route, giving them news of weather conditions and the like.

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Romance of youth, cynicism of age, tingle
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the stirring scenes in "Thunderclap" the
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